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music, some of these are subjects of the highest interest, and of the most fundamental importance. Take, for example, the subject of *scales, keys, modulation*, and the like. Things of this nature should not be unknown to a single student of the art. They are even elementary. They lie at the very entrance of the musical temple. But these and various other topics, essentially connected with the very first principles of musical science, and too material to every learner—no less the practical than the theoretical—to be dispensed with, require a far more extended treatment than is compatible with the size of any small volume, and, indeed, presuppose other instructions which are connected with the science of Harmony and Composition. And besides, the intimate connection which the more immediately *practical* holds with the *theoretical*, always renders the one more or less defective without the other. A knowledge that involves the remoter principles of the art, and surveys the whole ground, is not only more satisfactory in itself, but likewise more available. It puts a different shading upon a man's acquisitions. It gives him additional power. It enables him to wield a stronger influence. And it is for this reason particularly that *every teacher* of music, in whatever department, should be advised by all means to avail himself of the information contained in this book. Were he but apprized of the additional ability with which it would enable him to execute, and the additional success which it would cause to fall upon his labors, he would not be without it. This work, moreover, is by no means *theoretical* in the sense of *non-practical*. The word *theory* seems rather an unfortunate one to be used in this connection. To the apprehension of many, it carries the idea of something that is far removed from the *practical* and the *useful*, and that is attended with no real, substantial advantages; while, in point of fact, the term, as employed in the present instance, designates a body of principles and a mass of knowledge which is practical in the highest degree, and which sustains very much the same relation to musical action, as a helm does to a ship, or a guide to a traveller, or sunbeams to all our operations in the external world.

The amount of labour involved in the translation and editorial superintendence of a work like the present, can be duly appreciated only by those who have had personal experience in the same department of effort. Suffice it to say, however, it is such as would never have been undertaken by the present translator, but from the conviction stated at the beginning of this article, namely, that a work of this kind is seriously called for by the musical interests of the country. In a pecuniary point of view, it will be far less profitable (if, indeed, it should ever be profitable at all) than are the other musical works already

extant. The price put upon it is greatly below what is due for a work of its size and character. It was the intention of the proprietors, however, in fixing its price, to remove every possible obstacle to its universal circulation, and especially now, while it is on the threshold of its introduction into this country, to avoid everything that should tend in the least to keep the musical community either from an acquaintance with its merits or from a participation in its advantages. The time, it is presumed, cannot be distant when works of this kind will be held in just estimation in our country, and will be adequately sustained by the public patronage.

JAMES F. WARNER.

BOSTON.

Brief Chronicle of the last Month.

MR. JACKSON'S ORATORIO, "THE DELIVERANCE."—The very favourable impression made in May last by the performance of this work, has been more than confirmed upon repetition. Witnessing it, as we did twice on the 9th of October, morning and evening, its merits appear to multiply, and we are satisfied that it will increase in estimation by a more familiar acquaintance. The variety of beauty which it exhibits—whether regarded as a whole, or in portions, leaves no doubt of Mr. Jackson's claims to distinction in the highest grades. The grandeur and force of the choral effects, the beauty and distinctness of character in the melodies and solos, denote a profound knowledge no less of scientific acquirement, added to innate genius, than of nature and the higher feelings of humanity. The instrumental and choral departments were admirably filled, and the care and skill evinced by Mr. R. A. Brown, as leader, were well supported by the numerous band assembled for the occasion. We again congratulate Mr. Jackson upon his well earned fame, and trust shortly to hail his triumph in the metropolis. The performance was under the patronage of the Mayor, William Beckett, Esq. M.P. —*Leeds Mercury*.

GUILDFORD CHORAL SOCIETY.—This Society performed the principal portion of *The Creation*, with a selection from Haydn's *Masses*, on the 12th of October. The choruses were done with great energy and precision. Mr. F. H. Lemare, presided at the organ, Mr. Lemare, Sen. conducted.

GLOUCESTER FESTIVAL.—The amount collected at the recent Gloucester Festival, on behalf of the Widows and Orphans of Clergymen belonging to the dioceses of Gloucester, Hereford, and Worcester, was 686*l.* 2*s.* 11*d.* being the largest sum gathered since 1841.

Mr. Hullah commences his musical season with his 70th, 71st, 72nd, 73rd, and 74th Elementary Singing Classes; the two former for ladies, the others for gentlemen—offering to those who may wish to avail themselves of his system of learning to sing, the opportunity of doing so, by a course of sixty lessons, for an almost nominal charge. He has also announced some classes for the cultivation of the voice.

The Sacred Harmonic Society at Exeter Hall will commence their present season on the 17th November with Mendelssohn's "*Elijah*."

BRIEF CHRONICLE Continued.

WORCESTER HARMONIC SOCIETY.—PERFORMANCE OF "ATHALIAH."—The second concert for the season was attended by a numerous and highly respectable audience. The band and chorus numbered upwards of 100 performers, under the able leadership of Mr. J. H. D'Egville. Mr. Done wielded the baton, and Mr. Jabez Jones presided at the piano-forte. The choruses generally were well done, particularly "Cheer her, O Baal," and "Around let acclamations ring." The concluding chorus, "Give glory to his awful name," which is perhaps the finest in the oratorio, was sadly marred by the confusion created by the *fashionable departures*. It is to be regretted that a better place cannot be had than the Guildhall room for the society's performances. —*Worcestershire Chronicle*.

The MADRIGAL SOCIETY commenced its one hundred and sixth season on the 21st of October: president, Lord Saltoun; conductor, Mr. Turle; sub-conductor, Mr. James King; secretary, Thomas Oliphant, Esq. It is stated that the library contains nearly two thousand compositions, from the earliest period to the present, including the productions of the most eminent Italian and English writers; about ten or a dozen of these are performed by the members of the society (chiefly amateurs) at each monthly meeting, assisted by the young gentlemen belonging to Westminster Abbey, so that to go through the whole collection, it would take twenty years and upwards.

RUBINI.—About thirty years ago, in a city of Italy, at Bergamo, by a singular contrast the company of the opera-house was quite indifferent, while the choristers were excellent. It could scarcely have been otherwise, since the greater part of the choristers have since become distinguished composers. Donizetti, Crevelli, Leodoro, Blanche, Mari, and Dolci, commenced by singing in the choruses at Bergamo. In Italy, the orchestra and choristers are worse paid than in France, if possible. You enter a bootmaker's shop; the master is the first violin; the apprentices relax themselves, after a day's work, by playing the clarinet, the hautboy, or the timbrels, in the evening, at the theatre. There was, among others, at that epoch, a young man, very poor, very modest, and greatly beloved by his comrades. This young man, in order to assist his old mother, united the functions of chorister to the more lucrative employment of journeyman tailor. One day, when he had taken to Nozari's house a pair of pantaloons, that illustrious singer, after looking at him earnestly, said to him very kindly—"It appears to me, my good fellow, that I have seen you somewhere." "Quite likely, sir; you may have seen me at the theatre, where I take part in the choruses." "Have you a good voice?" "Not remarkably, sir; I can with great difficulty reach *sol*." "Let me see," said Nozari, going to the piano; "begin the gamut." Our chorister obeyed; but when he reached *sol*, he stopped, out of breath. "Sound *la*—come, try." "Sir, I cannot." "Sound *la*, you blockhead." "*La, la, la.*" "Sound *si*." "My dear sir, I cannot." "Sound *si*, I tell you, or ——" "Don't get angry, sir; I'll try: *la, si, la, si, do.*" "I told you so," said Nozari, with a voice of triumph; "and now, my good fellow, I will say only one word to you. If you will only study and practice, you will become the first tenor in Italy." Nozari was right. The poor chorister possesses now a fortune of two millions, and is called Rubini.—*Chambers's Journal*.

The Western Madrigal Society will shortly resume its meetings.

ROSSINI has been appointed Captain of the National Guard at Bologna. The Grand Maestro, it is said, already takes great interest in his military duties. He has just composed the *Popular Ode*, of which the music is given in our present number, the sound of which appears to have roused all Italy, and has become a sort of watch word of liberty.

HARGREAVES CHORAL SOCIETY, MANCHESTER.—At the sixth annual meeting of this Society, it was reported "That the number of subscribers during the past year was 678, whose subscriptions amounted to £1,423. 16s. In the previous year there were 683 subscribers. The committee have little to say upon the concerts of the season just concluded. It has been their study to carry out the original and leading object of the society, by promoting the cultivation of sacred choral music, and to combine therewith performances of a lighter but hardly less important character. They have endeavoured so to administer the funds at their disposal, that, while adopting a fair scale of remuneration to the profession (without which it would be impossible to attract and retain as residents, gentlemen of high professional attainments, and thus maintain the present musical reputation of the town), they might at the same time secure the best available talent in the country, and have the concerts performed with as much completeness as their resources would admit of." The treasurer then read the financial statement, from which it appeared that the total receipts (including £50. 19s. 5d. from the Hargreaves bequest) were £1,488. 10s. 8d. The expenditure amounted to £1,481 0s. 8d., the principal items being—musical fees, £1,023 5s.; purchase and hire of music, £79. 7s. 6d.; printing and advertising, £76. 19s. 6d.; rent, £125. 14s.; leaving a balance in the bank of £7. 10s.

DR. RIMBAULT, in his lecture at Liverpool on the Music of Wales, says—"That previous to printing and written laws, the history of families and political events was handed down from one generation to another by minstrels or bards. They were held in great esteem, both amongst the Gauls and Britons; and so much honour was paid to them in some places, that their persons were considered sacred, and their houses sanctuaries. Even in the midst of hostilities, these bards and their retinues had full liberty to pass and re-pass at their pleasure. The nobles, when they came to them, received them honorably, and dismissed them with gifts. Tacitus relates, that the song of the German bards formed their only annals; and a distinguished writer owns that he had no other source of information in composing his history of the ancient Goths. The description of music to which the Welsh were most attached, even from earliest history, was the harp—its antiquity was unquestioned. With the harp the Cymri associated singing, in a manner peculiar to the country. The use of the harp was, on the extinction of the bards, extended amongst all classes of society. We find from the Triad of the Social State that a harp was one of those articles which the law required a gentleman to possess; and it was likewise accounted an ornament of a clan, and exempt from seizure by legal process—a circumstance which proved the high estimation in which it was held. In the tenth century, music was much cultivated in Wales, and of the esteem in which it was held we might learn from the value fixed by law to harps: those of the kings and chief bards were estimated at the price of one hundred and twenty pence—prices which, in reference to the value of money at that time, were very considerable.

The CECILIAN SOCIETY performed the oratorio of *Judah* at Albion Hall, Moorfields. It was rendered entirely by the members of the society, and was extremely well received.

BRIEF CHRONICLE Continued.

EASTERN HARMONIC INSTITUTION, EAST LONDON.—On the 18th October this Society performed the *second Mass* by Haydn, and Handel's *Dettingen Te Deum*. The band and chorus consisted of about 200 performers, mostly amateurs. The singers were very well drilled, and the performance was exceedingly gratifying to the members and friends of the Society. Mr. Arthur conducted.

SINGING FOR THE PEOPLE.—The National School-room, Borough-road, was densely crowded on the 28th October, by an assembly composed of working men, their wives, and daughters, for the purpose of hearing Mr. T. G. Minot deliver a discourse on the advantages of cultivating Vocal Music. The system of Mr. Minot is that known as the Hullah System. The address was intelligible to the understanding of all; it spoke of the difficulties attending the study in former times, and of the facilities offered in the present. Illustrations of his system were given by members of Mr. Minot's Singing Classes.

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PART II.—13, Blowing Bubbles—14, Super Flumina Babylonis—15, Prayer—16, Shepherd Boy—17, The Sea—18, Contentment—19, Fraternity—20, Night Song—21, Consolation—22, Hymn—23, The World we have not seen—24, Psalm XV.

PART III.—25, The Mountaineer—26, Man—27, The Linnet—28, Pull all together—29, The Orphan's Prayer—30, Peace, Hope, and Rest—31, Psalm XIX—32, Heaven—33, Come, Soul of Song—34, Sea Song—35, Barcarole—36, The Farewell.

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